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*Conductor*



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ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

*"Why not look below the surface occasionally and find out what it is in the direct appeal of the popular tune which makes the audience go home whistling; to see if there is not some artistic impulse hidden in unlikely corners."*

*— Ralph Vaughan Williams*



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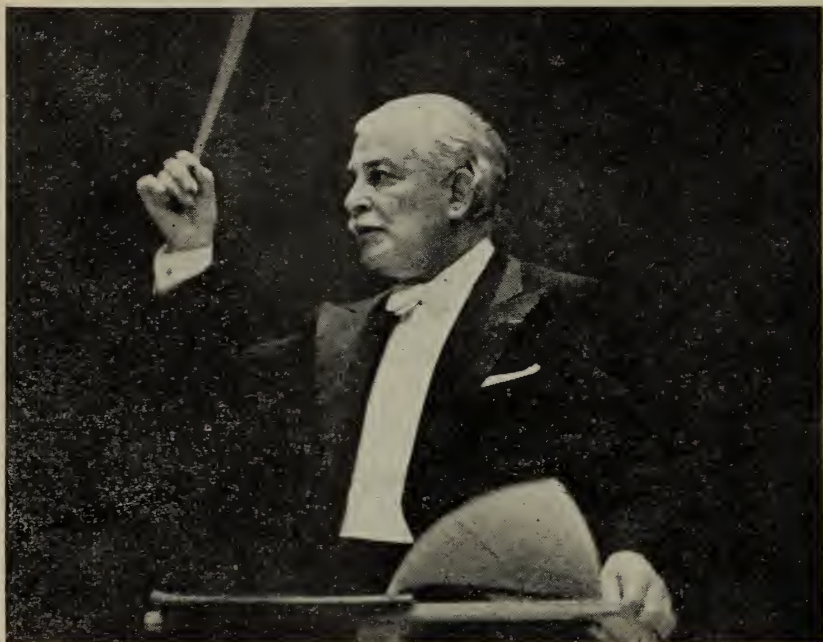
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# *Pops Enter 75th Season*

ARTHUR FIEDLER, *Conductor*

*Thirty-first Season*



Should anyone ask you to name a conductor who has headed the same orchestra for thirty consecutive years, and who not only has maintained his popularity throughout that period, but has seen it increase, you would do well to mention Arthur Fiedler, conductor of the Boston Pops.

Through his concerts, broadcasts, and huge list of Pops recordings, untold thousands throughout the Americas and Europe owe to him their enthusiasm for the best of orchestral music on many levels. He believes with Rossini that "every kind of music is good, except the boring kind."

Equipped with great technical versatility, Fiedler conducts music that ranges from Bach, Beethoven, and Brahms, to Bizet, Britten and Bernstein, and on to Richard Wagner, Richard Strauss, and Richard Rodgers. His Pops programs adroitly intermingle the "classical" and the popular. His aim—which has tallied unlimited bull's eyes—has been to show the "long hairs" and the "short hairs" the attractions of each other's favorite types of music. The performances achieved by Fiedler are clean, well-articulated, filled with masculine zest.



## FIFTH WEEK

TUESDAY EVENING, MAY 24, at 8:30 o'clock

### *Twenty-fifth Program*

- The New Colonial March . . . . . Hall  
Overture to "The Bartered Bride" . . . . . Smetana  
\*Clair de Lune . . . . . Debussy  
\*Waltzes from "Der Rosenkavalier" . . . . . R. Strauss

- Concerto for Violin and Orchestra . . . . . Khachaturian  
I. Allegro con fermezza  
II. Andante sostenuto  
III. Allegro vivace

Soloist: FRITZ SIEGAL

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WILLIAM A. SEYMOUR, Conductor

FANNIE SUE SAPIER, RUTH-ANNE WILNER, Accompanists

- Heilig ist der Herr . . . . . Schubert  
Hallelujah, Amen, from "Judas Maccabaeus" . . . . . Handel  
Roll Jordan, Roll . . . . . arr. Gillum  
And This Is My Beloved, from "Kismet" . . . . . Wright-Forrest

- Selection from "The Most Happy Fella" . . . . . Loesser  
I'm the Most Happy Fella — My Heart Is So Full of You —  
Rosabella — Abbondanza — Standing on the Corner — Big D

- \*Laura . . . . . Raksin  
\*Colonel Bogey, March . . . . . Alford

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# Program Notes

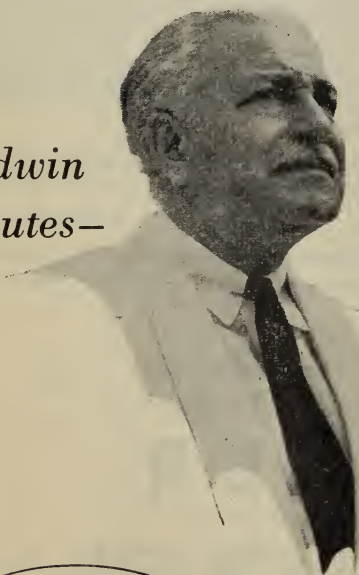
By LANING HUMPHREY

"THE BARTERED BRIDE"—BEDRICH SMETANA (1824-1884).

THE opera recounts the outwitting of a wily marriage broker (a customary adjunct to Czech peasant marriages) by Hans, the hero. Mary loves Hans. But her parents are rich, his are unknown, and he is a servant in her family. It is the plan of the marriage broker for Mary to be wedded to the dim-witted Wenzel, stepson of the wealthy peasant, Micha. Success with the match will bring a high fee to the broker. But he finds Mary and her mother immune to his arguments in favor of the virtuous character — and parental wealth — of Wenzel. He sets to work on the neediness of Hans, offering him money in return for a renunciation of Mary. An agreement is signed. Hans thereby puts himself in a very unfavorable light to Mary, the villagers — and the opera audience. But he has bartered with the elated marriage broker to adopt his own phraseology in the document, by which wording Hans agrees that "none other than Micha's son shall wed Mary." Then it turns out that Hans is the long-lost son of Micha. Since the rival Wenzel is only a stepson, Hans really has a signed contract with the broker to wed Mary himself, and all goes merrily thereafter. In fact, Wenzel obligingly falls in love with a dancer in a circus, and attempts to join the troupe by impersonating a trained bear.

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WEDNESDAY EVENING, MAY 25, at 8:30 o'clock

*Twenty-sixth Program*

HARRY ELLIS DICKSON Conducting

- \*Introduction to Act III, from "Lohengrin" . . . . . Wagner  
Overture to "The Bartered Bride" . . . . . Smetana  
\*Clair de Lune . . . . . Debussy  
\*Bolero . . . . . Ravel

Concerto for Violin and Orchestra . . . . . Khachaturian

- I. Allegro con fermezza  
II. Andante sostenuto  
III. Allegro vivace

Soloist: FRITZ SIEGAL

WHEELOCK COLLEGE GLEE CLUB — LEO W. COLLINS, Director  
ANN W. WURTZ, Accompanist

- Sing Me a Song . . . . . Vecchi  
No, No, Resistance Is But Vain . . . . . Purcell  
To Music . . . . . Schubert  
A Song of Music . . . . . Hindemith

ALMA MATER

- \*Selection from "My Fair Lady" . . . . . Loewe  
Get Me to the Church on Time — Wouldn't It Be Lovely —  
I've Grown Accustomed to Her Face — I Could Have Danced  
All Night — On the Street Where You Live — The Rain in  
Spain — With a Little Bit of Luck  
\*The Glowworm Turns . . . . . Lincke-Bodge  
\*Saber Dance, from "Gayne" . . . . . Khachaturian

*Among Those Present:* Order of the Eastern Star; Wheelock College

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## CLAIR DE LUNE — DEBUSSY.

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.

"The 'Clair de Lune,' " Vallas writes, "floods the third piece with an exquisite atmosphere, unmistakably Debussyan in character." In it, he says, "we find the entire Debussy of the future."

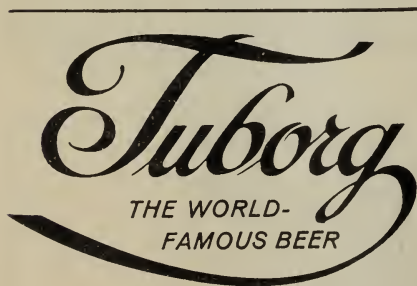
## WALTZES FROM "DER ROSENKAVALIER" — R. STRAUSS

In the opera, "The Rose Cavalier," of Richard Strauss (no relation to the family of Johann) the tuneful and insinuating measures of the first waltz of this set are hummed by the obnoxious Baron Ochs. In this way he betokens his high spirits as he contemplates his intended marriage with the pretty young Sophie (who actually falls in love at first sight with Octavian, the Rose Cavalier).

## PRELUDE TO ACT III, "LOHENGRIN" — WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.



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THURSDAY EVENING, MAY 26, at 8:30 o'clock

*Twenty-seventh Program*

\*Introduction to Act III, from "Lohengrin" . . . . . *Wagner*

Overture to "Semiramide" . . . . . *Rossini*

Aria for Soprano and Orchestra —

Una voce poco fa, from "The Barber of Seville" . . . *Rossini*

Soloist: LORRAINE IPPOLITO

\*1812, Ouverture Solennelle . . . . . *Tchaikovsky*

\*Clair de Lune . . . . . *Debussy*

Concerto for Violin and Orchestra . . . . . *Khachaturian*

I. Allegro con fermezza

II. Andante sostenuto

III. Allegro vivace

Soloist: FRITZ SIEGAL

Selection from "The Most Happy Fella" . . . . . *Loesser*

I'm the Most Happy Fella — My Heart Is So Full of You —

Rosabella — Abbondanza — Standing on the Corner — Big D

Do-Re-Mi, from "The Sound of Music" . . . . . *Rodgers*

\*The Stars and Stripes Forever, March . . . . . *Sousa*

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## HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

## THE VIOLIN SOLOIST

Fritz Siegal, now with the Boston Pops as Concertmaster, serves in similar capacity with three Chicago orchestras — those of the NBC Studios, the Grant Park Concerts, and the Lyric Opera.

## "BOLERO" — MAURICE RAVEL (1875-1937).

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

## MY FAIR LADY — FREDERICK LOEWE.

FIRST shown in London in the spring of 1958, after two years in New York, it scored as much of a hit with English theatergoers as it had with our own. There were ten curtain calls at the end.

Now an American production is a huge success in Russia.

This remarkable musical comedy hit takes its plot from George Bernard Shaw's satirical play, "Pygmalion." Shaw re-modeled in modern terms the old Greek story of the sculptor, Pygmalion, who fell in love with his beautiful statue, Galatea. In both the play and the musical version, Henry Higgins, professor of phonetics, tutors the cockney girl, Eliza Doolittle, with the aim of "passing her off as a duchess in three months." He wins that objective, but loses his heart.

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FRIDAY EVENING, MAY 27, at 8:30 o'clock

*Twenty-eighth Program*

HARRY ELLIS DICKSON Conducting

- \*Pomp and Circumstance, March . . . . . *Elgar*  
Overture to "The Bartered Bride" . . . . . *Smetana*  
Suite in B minor for Flute and Strings . . . . . *Bach*

Soloist: BARBARA YEO

- \*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*

- \*Little Fugue in G minor . . . . . *Bach-Cailliet*  
Concerto for Violin and Orchestra . . . . . *Khachaturian*  
I. Allegro con fermezza  
II. Andante sostenuto  
III. Allegro vivace

Soloist: FRITZ SIEGAL

- Selection from "The Sound of Music" . . . . . *Rodgers*

The Sound of Music—How Can Love Survive—The Lonely  
Goatherd—My Favorite Things—Sixteen Going on Seventeen—  
So Long, Farewell—Do-Re-Mi—Edelweiss—An Ordinary  
Couple—No Way to Stop It—Maria—Climb Every Mountain

- \*The Glowworm Turns . . . . . *Lincke-Bodge*

- \*Saber Dance, from "Gayne" . . . . . *Khachaturian*

*Among Those Present:* Newton College of the Sacred Heart;  
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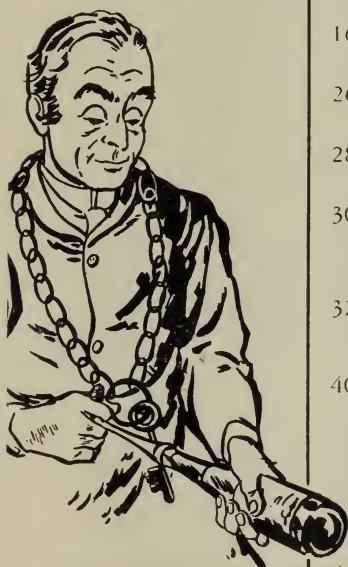
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Well balanced full — rich — dry
16. ***Pastene Rhine Wine***  
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***  
A moderately dry red wine
28. ***Pastene Chianti***  
Light, tawny and moderately dry wine
30. ***Pastene Red Pinot***  
A rich, robust, full-bodied wine made from Red Pinot grapes grown in Napa and Sonoma Counties
32. ***Pastene Zinfandel***  
Made from the Zinfandel grape — a tasty but not heavy red
40. ***Pastene Anniversary Cream Sherry***  
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42. ***Pastene Anniversary Cocktail Sherry***  
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny Port***  
Exceptionally delicious — with fruit-like mellowness
46. ***Pastene Anniversary Ruby Port***  
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***  
Dry — nutty — fine bouquet
50. ***Pastene Port***  
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***  
Pleasantly aromatic — rich bouquet
54. ***Pastene Flame Tokay***  
Medium sweet dessert wine



## THE GLOW WORM TURNS — LINCKE-BODGE.

This hilarious score is, of course, Peter Bodge's heated-up arrangement of Lincke's old song hit, "The Glow Worm."

It was as far back as 1902 that Paul Lincke, Berlin theatre conductor, and composer of operettas and songs, started this song on its career by way of the prosperous publishing business which he owned. It became a truly glowing success in Europe, and, with English lyrics, of pretty sentiment, a shining American hit. Further success resulted when it was danced to as "The Pavlova Gavotte" by the great Russian ballerina.

## Rossini Inspired by Visit to Beethoven

OVERTURE TO "SEMIRAMIDE" — ROSSINI (1792-1868).

ONE of the best of Rossini's overtures, it and the opera it prefaces are of many-sided interest. For one point, it is the first overture in which Rossini interwove themes from the ensuing opera. This is in marked contrast to the manner in which he provided the Overture to "The Barber of Seville." In that case, he simply borrowed his Overture to "Elizabeth, Queen of England" — which already had served as the Overture to his "Aureliano in Palmira."

A visit to Beethoven, who had advised him to stick to comedy, aroused the aspirations of Rossini to show in this opera that he could compose just as seriously as he could in the opposite jocular vein of "The Barber of Seville." He was only partially successful.

"Semiramide" is based on the drama of Voltaire, written in the style of Greek tragedy, and showing how Fate puts an end to the wickedness of Semiramis, legendary Queen of Babylon. The story is akin to that of "Hamlet."

*Continued on page 16*



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Mixed Nuts (with Peanuts)— 7½ oz. . . . .	.69
Mixed Nuts (without Peanuts)— 7¼ oz. . . . .	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

The Queen is widowed, presumably losing her husband, Ninus, as a battle casualty. Actually she has conspired successfully with a suitor, Assur, to have him murdered by poison. Her subjects' speculation about a new king is ended with the announcement at a great festival that she has chosen to marry her young general, Arsaces.

Immediately a great storm breaks out, and the ghost of Ninus appears, to order Arsaces to go down into the tomb, where he is to wreak retribution on an unknown person. The High Priest reveals to Arsaces that he is the supposedly dead son of Ninus, and that his mother shares with Assur the guilt for his father's murder.

Arsaces forgives his mother, and arming himself with his father's sword enters the tomb with the expectation of slaying Assur, a deed which he believes is the meaning of the command by his father's ghost. In the darkness of the tomb he thinks he has found Assur, and strikes with his sword. He has killed Queen Semiramis, his wicked mother.

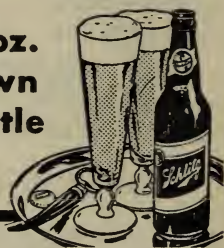
It is interesting to find that Verdi borrowed two ideas from "Semiramide." He modeled the Miserere in "Il Trovatore" on an aria in the first act finale. His use of a stage band in "Aïda" also copied Rossini, who employed that device in "Semiramide" for the first time in opera.

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SOMETHING ABOUT FUGUES.

The word *fugue* is derived from the Latin word for "flight" (*fuga*), used to summarize the idea of a piece of music in which a theme is in flight from other themes. For example, the composer starts with a *subject*, which he follows with an *answer*; and interweaves with the *answer* a return of the *subject*, which may appear in an altered guise, so that it is then known as the *counter-subject*.

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Rossini declared to Wagner that "If Beethoven was a prodigy among men, Bach is a miracle of God."



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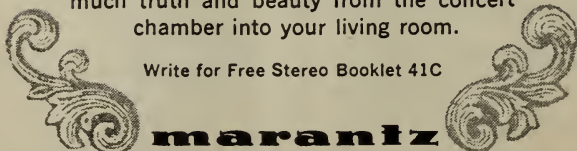
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\*Clair de Lune . . . . . *Debussy*

\*Waltzes from "Der Rosenkavalier" . . . . . *R. Strauss*

\*Little Fugue in G minor . . . . . *Bach-Cailliet*

Concerto for Violin and Orchestra . . . . . *Khachaturian*

I. Allegro con fermezza

II. Andante sostenuto

III. Allegro vivace

Soloist: FRITZ SIEGAL

Selection from "The Most Happy Fella" . . . . . *Loesser*

I'm the Most Happy Fella — My Heart Is So Full of You —

Rosabella — Abbondanza — Standing on the Corner — Big D

\*The Glowworm Turns . . . . . *Lincke-Bodge*

\*Saber Dance, from "Gayne" . . . . . *Khachaturian*

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SUNDAY EVENING, MAY 29, at 8:30 o'clock

*Thirtieth Program*

- \*Triumphal March, from "Aïda" . . . . . Verdi  
\*Overture to "Mignon" . . . . . Thomas  
Angelus, Prière aux Anges Gardiens, for String Orchestra . . . . . Liszt  
\*Bolero . . . . . Ravel

- \*Little Fugue in G minor . . . . . Bach-Cailliet  
Concerto for Violin and Orchestra . . . . . Khachaturian  
I. Allegro con fermezza  
II. Andante sostenuto  
III. Allegro vivace

Soloist: FRITZ SIEGAL

- Selection from "The Sound of Music" . . . . . Rodgers  
The Sound of Music — How Can Love Survive — The Lonely  
Goatherd — My Favorite Things — Sixteen Going on Seventeen —  
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary  
Couple — No Way to Stop It — Maria — Climb Every Mountain  
Mack the Knife, from "The Threepenny Opera" . . . . . Weill  
\*Colonel Bogey, March . . . . . Alford

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THE CHAMPAGNE OF BOTTLE BEER

"GAYNE" — ARAM KHATCHATOURIAN (1903- ).

Like a ballet by Shostakovitch, this one by his contemporary of Armenian descent has to do with life on a collectivist farm.

When Armenia became a Soviet Socialist Republic in the nineteen twenties, the collectivist farm was one of the Russian ideas which played a very conspicuous part in Armenia's new political situation.

On performance of the ballet suite by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

Khachaturian first was a cello student, then turned to composition with Gnessin, a pupil of Rimsky-Korsakoff. After two years' study of the 'cello, he concentrated on composition from 1929 to 1934 at the Moscow State Conservatory, under Myaskovsky and Vassilenko.

## Stop & Shop Gourmet Quiz for Early Comers

1. How do you draw butter?  
*a. sketch it b. melt it c. stretch it  
d. print it*
2. What goes with shad roe?  
*a. Meshach and Abednego b. Porgy  
and Bess c. fudge sauce and nuts  
d. asparagus and toast*
3. What do you do with a goulash?  
*a. marinate it b. freeze it c. stew it  
d. wear in on rainy days*
4. There are 13 egg whites in Stop &  
Shop's recipe for:  
*a. Egg Foo Yung b. baked white fish  
c. a light snack d. Stop & Shop  
Angel Cake*

### ANSWERS:

- 1) *b. melt it* 2) *d. asparagus and toast*
- 3) *c. stew it* 4) *d. Stop & Shop Angel Cake*

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Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

## OVERTURE TO "MIGNON" — THOMAS.

In the lovely slow melody, Mignon speaks of the beautiful warm southern country where she vaguely remembers once living: "Knowest Thou That Land?"

## ANGELUS, PRIÈRE AUX ANGES GARDIENS — LISZT (1811–1886)

Having taken minor orders in the Roman Catholic Church, and thus becoming an Abbé, the composer led a contemplative life in the peaceful Villa d'Este, near Rome. The result was an album of piano solos marked by religious inspiration, as in the case of "Angelus." This album was added to two others, all sharing the title "Years of Pilgrimage." Liszt himself transcribed "Angelus" for strings — a little-known fact discovered by Mr. Fiedler, who now presents it in this form for the first time in Boston.

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- LM-2267 OFFENBACH: "GAÎTE PARISIENNE"  
KHATCHATURIAN: GAYNE SUITE
- LM-1906 OPERA WITHOUT SINGING
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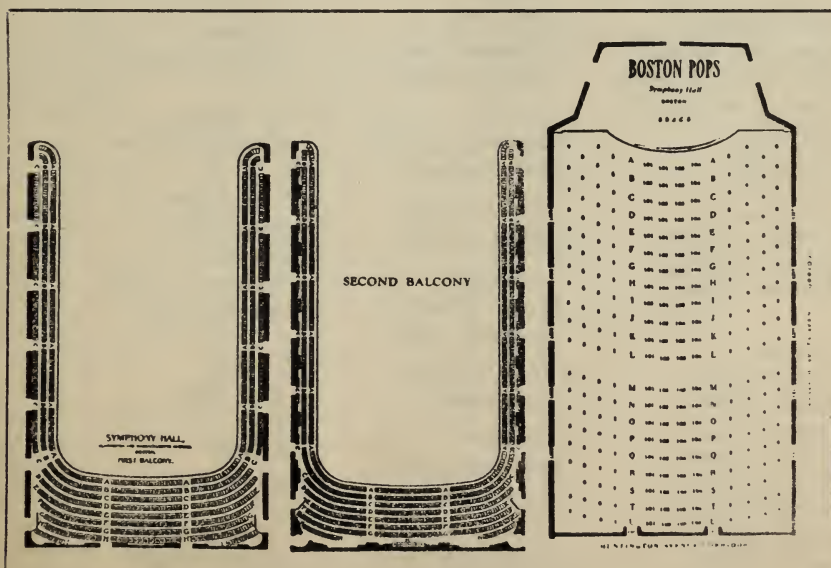
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ARTHUR FIEDLER, *Conductor*

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## PERSONNEL

During the tour of the Far East by the Boston Symphony Orchestra, the Pop Concerts will be performed by the musicians here listed.

### VIOLINS

Siegal, Fritz  
*Concertmaster*  
Carol, Norman  
*Assistant Concertmaster*  
Sasson, Michel  
Dickson, Harry  
Gregorian, Henry  
Bernstein, Giora  
Elkind, Samuel  
Elias, Richard  
Mishkind, Abraham  
Frey, Willy  
Levin, Albert  
Alpert, Dorothy  
Leutz, Theodore  
Freeman, Florence

Manusevitch, Victor  
Brunton, Robert  
Dombrowski, Stanley  
Tsicoulis, Anastasios

Franko, Lawrence  
Bodge, Peter  
Gallo, Joseph  
Gibson, Jerre

Roche, Joseph  
Shababian, Sergei  
Hibbard, William  
Mishkind, Elaine

### VIOLAS

Green, Reuben  
Bernard, Albert  
Kroll, Barbara  
Welcome, Harry  
Kalam, Endel  
Denesuk, Michael  
Shisler, William  
Fawcett, James

### CELLOS

Kapuscinski, Richard  
Parronchi, Bernard  
Berger, Louis  
Epperson, Gordon  
Mark, Alexander  
Davidoff, Judith  
Atsumi, Takayori

### BASSES

Dufresne, Gaston  
Walton, Ortiz  
Harnett, James  
Gallagher, Francis  
Pennington, Donald  
Peabody, Melvin  
Brohn, William

### FLUTES

Hicks, John  
Williamson, Dent  
Whitcher, Alson

### OBOES

Toubman, Raymond  
Pierce, Rodney

### ENGLISH HORN

Lukatsky, Joseph

### CLARINETS

Munger, Leland  
Themmen, Harold

### BASS CLARINET

Stuart, Robert

### BASSOONS

Fawcett, Herbert  
de Guichard, Anne

### CONTRA BASSOON

Schulze, Ralph

### HORNS

Meek, Harold  
Yancich, Charles  
Greenfield, Richard  
Pierce, Robert  
Pandolfi, Roland

### TRUMPETS

Chenette, Stephen  
Paella, Natalo  
Mogilnicki, Robert  
Rhea, John

### TROMBONES

Neiger, Millard  
Gay, Paul  
Tesson, William

### TUBA

Di Nunzio, Dante

### TIMPANI

Rabbio, Salvatore

### PERCUSSION

Press, Arthur  
Di Stefano, Victor  
Goneconto, George  
Baker, Herbert

### HARP

Hall, Ariel

### PIANO

Litwin, Leo

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Shisler, William

# THE BERKSHIRE FESTIVAL PROGRAMS

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*At Tanglewood*

## **SERIES X (July 8, 9, 10)**

MUSIC OF BACH

### **SERIES A**

#### *Friday Evening, July 22*

BEETHOVEN Symphony No. 3

FAURE Requiem

(Chorus and Soloists)

*Conductor:* CHARLES MUNCH

• •

#### *Saturday Evening, July 23*

CHERUBINI Overture, "Anacreon"

BEETHOVEN Piano Concerto No. 5

(CLAUDIO ARRAU)

RESPIGHI Fountains of Rome

STRAUSS Till Eulenspiegel

*Conductor:* PIERRE MONTEUX

• •

#### *Sunday Afternoon, July 24*

DELLO JOIO Variations, Chaconne

and Finale

MENDELSSOHN Violin Concerto

(JAIME LAREDO)

BEETHOVEN Symphony No. 5

*Conductor:* CHARLES MUNCH

## **SERIES Y (July 15, 16, 17)**

MUSIC OF MOZART

### **SERIES C**

#### *Friday Evening, August 5*

WAGNER Act 3 Excerpts,

"Die Meistersinger"

SIBELIUS Violin Concerto

(RUGGIERO RICCI)

MENDELSSOHN Symphony No. 3, "Scotch"

*Conductor:* CHARLES MUNCH

• •

#### *Saturday Evening, August 6*

BEETHOVEN "Prometheus" Overture

DUTILLEUX Symphony No. 2

BRAHMS Piano Concerto No. 2

(EUGENE ISTOMIN)

*Conductor:* CHARLES MUNCH

• •

#### *Sunday Afternoon, August 7*

VAUGHAN WILLIAMS Fantasia on a

Theme by Thomas Tallis

BEETHOVEN Piano Concerto No. 3

(LEON FLEISHER)

BRAHMS Symphony No. 4

*Conductor:* PIERRE MONTEUX

### **SERIES B**

#### *Friday Evening, July 29*

STRAVINSKY Jeu de Cartes

KHRENNIKOV Symphony No. 1

RACHMANINOFF Piano Concerto No. 3

(BYRON JANIS)

*Conductor:* CHARLES MUNCH

• •

#### *Saturday Evening, July 30*

BERLIOZ Fantastic Symphony

PISTON Symphony No. 6

RAVEL Daphnis and Chloe, Suite No. 2

(with chorus)

*Conductor:* CHARLES MUNCH

• •

#### *Sunday Afternoon, July 31*

MOZART "Haffner" Symphony No. 35

BEETHOVEN Symphony No. 9

(Chorus and Soloists)

*Conductor:* PIERRE MONTEUX

### **SERIES D**

#### *Friday Evening, August 12*

BEETHOVEN Symphony No. 2

LISZT Piano Concerto in E-flat

(JORGE BOLET)

STRAVINSKY Suite, "The Firebird"

*Conductor:* PIERRE MONTEUX

• •

#### *Saturday Evening, August 13*

HANDEL Suite from "The Water Music"

CHOPIN Piano Concerto in E minor

(GARY GRAFFMAN)

COPLAND Symphony No. 1

*Conductor:* CHARLES MUNCH

• •

#### *Sunday Afternoon, August 14*

BERLIOZ The Damnation of Faust

(Chorus and Soloists)

*Conductor:* CHARLES MUNCH

Tickets at the Festival Office, Symphony Hall, CO 6-1492

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Boston Symphony Orchestra*

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These firms have joined the Orchestra in the public service it renders to the community, so helping to preserve one of Boston's chief cultural assets.

*Henry B. Cabot*



## ***The Tour of the Orient***

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On Monday, April 25 the full membership of the Boston Symphony Orchestra left Boston on chartered planes bound for Tokyo. The Orchestra's first tour of the Far East is being made under the President's Special International Program for Cultural Presentations administered by the American National Theatre and Academy. Charles Munch has invited Aaron Copland and likewise Richard Burgin, the Orchestra's Associate Conductor, to share the concerts in certain cities. The itinerary according to plan is as follows:

### **FORMOSA**

April 29 — Taipei  
30 — Taipei

May 27 — Sendai  
28 — Koriyama  
29 — Tokyo  
30 — Tokyo

### **JAPAN**

May 4 — Tokyo  
5 — Tokyo  
7 — Osaka  
8 — Osaka  
9 — Kyoto  
11 — Matsuyama  
13 — Yahata  
14 — Fukuoka  
15 — Hiroshima  
16 — Okayama  
18 — Nagoya  
19 — Shisuoka  
20 — Yokohama  
21 — Nagaoka  
22 — Tokyo  
23 — Tokyo  
25 — Sapporo

### **PHILIPPINES**

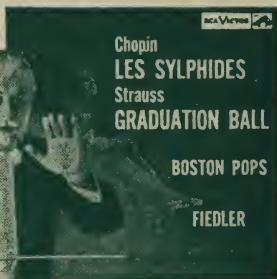
June 1 — Manila  
2 — Manila  
3 — Manila

### **AUSTRALIA**

June 6 — Brisbane  
7 — Sydney  
8 — Sydney  
9 — Sydney  
11 — Adelaide  
13 — Melbourne  
14 — Melbourne

### **NEW ZEALAND**

June 16 — Wellington  
17 — Auckland



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